



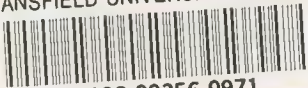
THE CADENCE

"The Last Thing In Music"

FEBRUARY

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THE CADENCE

(THE LAST THING IN MUSIC)

A Quarterly

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Patriotic Musical Americans

The month of February is significant to all Americans because of the birthdays of two of our greatest Americans, Washington and Lincoln. The memory of these great men causes us to ask ourselves "Does music really play any part in the lives of statesmen or public, patriotic Americans?"

The picture of Washington playing his flute seems to indicate that he was a devotee of music. Franklin invented a curious musical instrument called the "Armonica", which quickly became obsolete because of its injurious effect on the nerves of its players. Francis Hopkinson, one of the signers of the Declaration of Independence, is said to have been the first American to produce a musical composition. Thomas Jefferson was an accomplished violinist.

In more recent times the art of music has had even more frequent patronage by prominent statesmen. The late Warren G. Harding often spoke of the fact that when he was a very young man he saved his money and bought a trombone which he played in the local band. Charles G. Dawes is a gifted violinist and composer. His "Melody" is used by Kreisler as a program number. Nicholas Longworth, Speaker of the House, is also a musician.

Our prominent business men have of late been devotees of the art. Charles M. Schwab is an expert organist and violinist. Herbert Tily, general manager of Strawbridge and Clothier, Philadelphia, is an organist and composer. Eastman, Bok, Juillard and Loeb have endeared themselves to musicians because of the splendid financial aid they have rendered the cause of music in America.

—Willis Oldfield.

ditoral

Children and Music

Do children need music? Yes! Consider for a moment, some of the fundamentals of life, that knowledge of music and the power to express it, give to a child and let us jot a few of them down:

1. **Co-operation**—A quality that is very essential in every phase of life. A child must acquire this quality as a member of a musical organization. Co-operation is necessary in order that the organization may play difficult selections. Each player must have the same purpose, namely to play his part well for the good of the whole.

2. **Morality**—Children feel the fineness of the music they play and their spiritual life is intensified in the interpretation of all really good music.

3. **Dependability**—Can a child play an instrument in a band or orchestra or any other musical organization if he is not dependable? No, he can not. When a conductor leads his organization, he expects every member to do his part, and all non-dependable members are weeded out. Children who are successful in their music are usually dependable.

From the three points listed above, it is very apparent that children need music, and we as MUSIC SUPERVISORS must give it to them, and through it, build up for them these fundamentals of character.

Visual Aids and Music

(By DR. C. F. HOBAN, State Department of Education.)

Learning with a view to mastery requires interest, observation, participation, plus the thought stimulating effect of language. In the process, effective teaching requires that the student be an active agent to the fullest capacity of his powers. The thoroughness at which he aims must end only with mastery.

It has been found that visual and other sensory aids make a large contribution to this mastery and stimulate to a large extent the principle of self-activity. Pennsylvania's program for visual education is a fundamental one. It is based upon the need of visual and other sensory devices for instruction and the necessity of teachers knowing when and how to use them. Basic in the plan is the fact that visual and other sensory aids accomplish certain definite ends. Among them: economy in time, the enrichment and vitalization of instruction, and the development of correct initial impressions.

These visual and other sensory aids are divided into the following:

1. Apparatus and Equipment.
2. School Journey or Field Trip.
3. Objects—Specimens—Models.
4. Pictorial Materials.
5. Miscellaneous Aids.

There is unanimity of opinion that teacher-preparation should include a knowledge of these types, their sources, and a technique for their use. This applies to all teachers—elementary, secondary, special. Thus it includes music teachers and music supervisors.

Apparatus and Equipment

Those engaged in music instruction might appropriately ask themselves whether or not they know apparatus and equipment, the standards for evaluating them, guiding principles for their use, and the minimum amount required to make instruction meaningful. This knowledge is very important from the economic and professional viewpoints. School authorities expect teachers to know the

amount of apparatus and equipment required, the kinds that should be supplied, and a technique for their use. The visual education committees from the various State Teachers Colleges have set up a Minimum Standard Equipment that includes the following for music:

1. Adequate blackboard space, with music staff permanently painted thereon.
2. Bulletin board for display of clippings, pictorial material, etc.
3. Still projector.
4. Slides—song and pictorial unit set appropriate for classroom and assembly purposes.
5. Pictorial material—clippings of music subjects and musicians, from magazines, newspapers, and Sunday supplements.
6. Talking machine and records—particularly valuable for teaching music history and appreciation.
7. Piano or organ.
8. Pitchpipe and staff-liner.
9. Radio (secondary schools.)
10. Filing case for pictorial and bulletin board materials.

School Journeys or Field Trips

The school journey or field trip is one of the richest and most valuable of all educational methods because it shows phenomena in their natural settings, puts teachers in direct touch under learning situations, with objects of knowledge. It involves conducting pupils to places where the subject matter of instruction—things, persons, scenes, movements, situations, occupations, environments, relationships, functions, etc., can be studied to best advantage. The journey or field trip makes the world the pupil's laboratory. This is true in music as well as all the other subjects in the curriculum. The Department of Public Instruction has published a helpful bulletin on the School Journey or Field Trip and no type lesson in it is more interesting or helpful than the Journey to the Stephen Collins Foster Home: because, there the pupils saw the instruments upon which Foster played, the original manuscripts of his music; met his daughter and grand-daughter; and received a background of his music such as could not be secured in any other way. Germany

and other foreign countries make a wide use of the journey where children meet artist; composers; hear grand opera; and go to the scenes that occasioned much of the music the world loves.

OBJECTS—SPECIMENS—MODELS

Objects—Specimens—Models provide, for instruction, realistic, and concrete elements. They enable pupils to see and to handle materials which are being discussed. In the music field this would include the various musical instruments and devices; manuscripts, models, etc. The Department has also published a helpful bulletin on the Object—Specimen—Model which includes a type lesson in music. Music teachers and supervisors should have a copy of this bulletin.

Pictorial Material

Pictorial material includes all types of flat pictures, stereographs, glass slides, film-strip, and motion picture films. These bring the world to the child. Pictures appeal to the eye. They tell a story more graphically and tersely than words. Music teachers should have a collection of pictorial material properly mounted and systematically arranged in a file case for reference and for use at the appropriate time. This material can be collected from magazines newspapers, postcards, photo prints, etc. The slide has proved its value, particularly for assembly use. There is an advantage in having the music page on a screen where the audience can both see the words and notes, and, at the same time, the director. Pictorialized music is of great value in arousing interest. The combination of slide and the reproducing instruments has made an effective contribution to musical knowledge and music appreciation. One of the interesting developments is the sound picture which brings the artist, the chorus, the orchestra, the band—in fact any ensemble—into the school room or auditorium.

Miscellaneous Aids

The miscellaneous aids include the exhibit, the pageant, dramatization, etc. Schools could profitably employ a wider use of the exhibit. Patrons should have an opportunity to see two or three times a year music functioning—all the musical activities. The exhibit might include a pageant of music, an impersonation of musical characters or a dramatization of some musical event

Music teachers and supervisors have a great opportunity to make music instruction more meaningful through a wider use of the visual and other sensory aids described. They are advised to procure copies of the School Journey or Field Trip Bulletin and the Object—Specimen—Model Bulletin, and sources of pictorial materials some of which are:

Glass Slide—

Keystone View Company, Meadville, Pa.
Sims Song Slide Company, Kirksville, Missouri.
State Library and Museum, Harrisburg.

Film-Strip—

Society for Visual Education, Chicago, Illinois.
Spencer Lens Company, Buffalo, New York.
Ideal Pictures Corporation, Chicago, Illinois.

Films—

Fitzpatrick Pictures Inc., New York City.
Film Classic Exchange, Fredonia, New York.

Sound Pictures—

Electrical Research Products, New York City.

SCHUBERT'S UNFINISHED SYMPHONY

A spider spins his net up the lawn,
And one by one the silken threads are drawn
Until he rests upon his finished throne;
So thou, suave Master, with soft threads of tune;
Hast woven from one theme a wondrous web
Of melody serene, most wondrous sweet,
A moon-lit cobweb spun with rhythmic tune.

—A. L. DONADSON.

The Effect of Music in the Church

(By REV. ALLEN R. BARTHOLOMEW, D. D., LL. D.)

Hebrews 2:12—"In the midst of the church will I sing praise unto Thee."

Much emphasis is laid on praise in the Word of God. If you will open your Bible at the first Book of Chronicles and the 25th chapter, you will find the history of the first choir in the Temple service. How careful David was in the selection of the singers! There was a solemn consecration of the singers to the service of the Lord. They were chosen because of their fitness for the work. This made the position one of honor and responsibility. I know it will startle you when I tell you that the number of singers in that first choir was 288. All these were under the hands of their father for song in the house of the Lord.

The Choir in the Sanctuary

Think not that the faithful member of a choir renders no service and performs no work in the sanctuary of the Most High. It is the holiest duty and the hardest toil to make a business of singing in a choir. He who sings in the Church must stir up all his powers of mind and soul, to bring his heart to, and keep it in the service of song. Singing in the sanctuary is a work and a labor which was anciently dignified with the name of "prophecy." The choir as an institution of the Church is an aid in Christian worship, and the congregation should respect the singers very highly for their work's sake. Choirs are not for ornament, but for use. Neither are they for criticism. In this respect the people of some churches are guilty of great injustice. Not only do they find fault with the preacher but with the singers. Instead of being a help to them they criticize them. It is not an unusual thing to find that the most merciless critics are men and women who have no musical culture at all. There is nothing in which the power of Art is shown so much as in music. And yet, the world is full of singers, and players, and critics, who know no more about music than a crying baby about noise. If there ever was a time when the Church had need of the best vocalists and organists, it is now. It is the duty of the Church to lift up the standard of music and show what is true, sublime, and inspiring. Men need all the help they can get to stir up their hearts to praise

the Lord. And this is the vital element in all true worship. If you will study the Book of Psalms you will see that the soul of David was full of praise. "Yea upon the harp will I praise thee, O God of my God." Thankful praise is the language of holy joy, and in its exercise the Lord should be the chief object. In rendering our praises to God instruments are very helpful. Keys and strings do not praise the Lord, but they aid the human voice in giving utterance to the heart's best impulses. Praise Him with pipes and strings, with lute and harp, with high sounding cymbals and joyful sound. Organs are therefore an indispensable constituent part of worship; a means that God has placed at your disposal by which to enjoy yourself more richly in His praise and adoration; and through the world of music also to come closer to Him with your soul.

The Origin of Music

Music is a divine art. It is the child of heaven. Its parent is the eternal harmony of God. Born amid the sweet strains of the angelic choir, it became the human medium of praise unto Him who sitteth upon the throne of His majesty. Heaven is the birthplace of spiritual song—the keyboard of the universe. The myriad voices from the smallest insect to the mortal man, are only the echoes of the harmony from that celestial organ. Every melody in the various spheres of the earth is but the glad refrain to the music of heaven. The eternal God delights to hear His children sing, but He also lends a listening ear, "While fields and floods, rocks, hills and plains, repeat the sounding joy". This music of nature itself entices men to chant the praises of his God, and presently returns an echo to his hymns of praise and adoration, that resounds among the spheres.

What man is to the creation, that the human voice is to music, its crown. It is the noblest of all instruments. No organ however magnificent can vie with it. Music owes its evolution entirely to man. Painting, sculpture, and poetry, apart from the media which they employ, necessarily involves a reference to nature. Music, in so far as it relates to its subject, could exist if there were no world of nature at all. It is spiritual, and makes its appeal to a faculty which we have every right to call the soul. Beethoven wrote on the Mass in D, "From the heart it has come, and to the heart it shall penetrate", and all true music may well take those words for its maxim.

Music Is The Oldest Art

Among the fine arts I prefer Music. What charity is to the Christian Graces, that music is in the sphere of the Fine Arts. Music is the oldest art. It is older than man, hence older than sculpture, painting and poetry. It was on the morn of creation that "the morning stars sang together and all the sons of God shouted for joy". There is no art so ancient, so sublime, so divine as Music. I would rather listen to the stars which made the welkin ring on the morning of creation, or to the angelic host who stood on the stage of heaven, and in the stillness of the Holy Night sang of the Saviour's birth, than to behold the sublime statuary of Michael Angelo or the sweet beauties of Raphael. The Psalmist might weary of the sculptor's chisel, and tire of the painter's brush, but of music he said, "I will sing unto the Lord as long as I live; I will sing praises to my God while I have my being."

In all ages men have given their testimony to the power of music. St. John Chrysostom said of it, "It hath a sweetness, and utility, and glorifieth God, purifieth our hearts, elevateth our contemplations, and helpeth to make us wise unto salvation." St. Augustine speaks of the "way music has of soothing whatever passions hurt the soul, repressing sensuality, and moving to holy contrition and godly sobriety." Luther said, "Music is one of the most glorious gifts of God. It removes from the heart the weight of sorrows and the fascination of evil thoughts". Music was a passion with our great reformer Zwingli and he could play with great skill on various instruments. One of Goethe's soul-communers says: "One pleasure cheers me in my solitude, the joy of song." Cowper wrote:

"There is in souls a sympathy with sounds,
Some chord in unison with what we hear
It touches within us, and the heart replies."

Man is conscious of a power in music for which he lacks words to describe. It touches chords, reaches depths in the soul, which lie beyond all other influences. It transfers human thoughts to heaven, and under its power, the heart lays hold of immortality.

Alas; music, like all the good gifts of God to man, has felt the effects of sin. It has fallen a prey to the baser passions of men, and its power exercised to draw the soul away from whatsoever things are pure, true, lovely and of good report. The hand has been beat-

ing marches on the battlefield of an unholy ambition, and the lips have been singing impure songs at a drunken banquet. Over this we should mourn. But still we may rejoice that clean hands and pure lips are also found in the sanctuary and in the Christian homes where the sweet music of the organ and the voice ascend as incense to the very gates of heaven. "With such sacrifices God is well pleased."

A Plea for Music in the Home

I want to make a plea at this organ dedication for music in the home. Old and young need amusements. If we do not provide them in the home, the young people especially will go into the fields of unsafe and injurious pleasure. Right here I think both the family and the Church are at fault. We condemn the harmful attractions of the world, and we do right, but are we not a little selfish in our demands upon the youth? If we do not wish them to frequent the questionable resorts, dare we stop there? Should we not provide them with some better thing? Music, vocal and instrumental, is the best entertainment to provide for healthy amusement. And there is no place where its sweet strains can accomplish more lasting good than around the family altar and at the home fireside. Music is the best avenue to the heart. It is an aid to family discipline. Think what a power it has over the little babe in the cradle. "Sleep baby mine", softly sung sets the helpless infant to rest. "Mother sing", is often the request of the cradle when the child is restless and sleep is sought. Music exerts a soothing influence. But it does not stop at the cradle. Music serves to bind the members of the family together in the bonds of love. It makes brother love brother and sister love sister. How can its tendencies be otherwise? Is not music heavenly in its origin? Is it not the employment of angels? And is not heaven love? And are not the angels bound together around the throne of God in heaven by the very cords of love? If these are its effects there, may they not be the same here? Permit me to urge a cultivation of music in your homes, and may I add, the victrola and radio alone cannot supply it.

Music An Aid to Worship

But the highest sphere for the exercise of this divine art is in the worship of the sanctuary. Music is a powerful aid to devotion. It puts us in the mood for prayer. Music also prepares the heart

for the proper reception of the truth. It lifts the soul into communion with God. It is one half of the worship. History reminds us that great reformatations have been born "in the service of song in the house of the Lord". We do not know how far reaching may have been the German chorals of the Sixteenth Century. We do not know the power of song in the revivals of modern times. Let the music die out where men meet for worship, and the pews will soon be empty. Let the sermon crowd aside the praise, and the service will sink into a hard intellectual crust for which the soul cares not. Music leads the will captive, charms the soul, ennobles the mind, and draws us near to heaven.

"From every place below the skies,
The grateful song, the grateful prayer
The incense of the heart may rise,
To heaven, and find acceptance there."

Think not that I can describe to you the power of music upon the human heart. There is no agency on the earth that can lift the soul of man into communion with the unseen world and the eternal God, and give it a taste of the original harmony between God and man, like music. Perhaps the best known example in the Bible, or out of it, of this mighty influence, is the case of Saul. God-forsaken and miserable as he was, the sweet strains of David's harp had a peculiar charm to his evil heart. Though the evil spirit did not forsake him, yet it was held in check by the power of music. Yes, there is a mystery and meaning in music we can never explain; it lifts the soul into the realm of holiness, and in this wise it helps to restore its original harmony. Oh, how many souls have found peace and joy in the hymn:

"How sweet the name of Jesus sounds,
In a believer's ear:
It soothes his sorrows, heals his wounds,
And drives away his fears."

It is said that Gottschalk, the great pianist of America, when on a visit to Spain, heard of a poor, sick girl who had one wish in her dying hour, and that was, that she might "hear him make his piano talk". The generous nature of the famous musician rose to such a height that he had his favorite instrument carried at his own expense to her apartment, and there Gottschalk made "his piano talk" with his master melodies and harmonies. So deep was her enjoy-

ment, and so sweet its influence, that while he was playing plaintively, she sank into the sleep which knows of no waking until the trumpet shall sound at the last day.

The Benefit of Instruments

What a rich blessing of heaven it was, when the Almighty enabled the human heart and mind to conceive of all sorts of musical instruments! These are the airs and glorious gifts of God. How would these natures of ours be satisfied in the absence of music? When my own heart is tired and weary I need but touch the keys of an organ or piano and sing hymns of praise, and joy and rest flood my soul. I believe the bitterest portion of the Jewish captivity in Babylon was the dead silence of their harps and voices. No songs of praise escaped from their lips, and their harps were hung on the drooping willows. With their tears they tried to express their love for the temple worship in the holy city. And when they would pronounce their own doom at the forgetfulness of Jerusalem they could think of no sorer punishment than: "Let my right hand forget her cunning", and "let my tongue cleave to the roof of my mouth." The harp and the voice were sacred to the Jews; hence they cannot play and sing the songs of Zion in a strange land.

"The Church's singing has always been better than her preaching, far better than her living. Popular hymns invariably express the loftiest and most advanced of spiritual ideals. Sacred songs portray the Church's heart. Symbols and creeds are but the transcript of her mind. The latter may serve as a ballast to hold the Church steady in times of storm; but the former is the power that drives her onward." Well has Carlyle said: "Give us, O give us the man who sings at work! He will do more in the same time,—he will do it better,—he will persevere longer. One is scarcely sensible of fatigue whilst he marches to music. The very stars are said to make harmony as they revolve in their spheres."

The organ, cornet, harp and violin in the sanctuary are helps in swelling the volume of song of the saints on the earth. The many instruments of varied power and sweetness found in the ancient temple, are a direct testimony to the fact that the human voice is too weak by itself to speak forth the praises of the Lord. With the poet we may well exclaim, as we think of the glory and majesty due the God of our salvation:

"Dear Lord, our God and Saviour: for Thy gifts
The world were poor in thanks, though every soul
Should nought but breathe them: every blade of grass,
Yea, every atomie of earth and air
Should utter thanks like dew.
Wherefore let us Him ceaselessly adore;
Praise Him, ye chosen of the earth and skies,
Ye visible raylets of invisible light,
Blend with the universal Heavens your lays!
Immortal leaflets of Love's holy flower,
Breathe forth the perfume of eternal praise."

Music Prepares for Heaven

My Dear Friends: Give full exercise to your voices in the worship of God's house. You will need them in the home of the blest. No sooner will your spirit soar into the eternal world until you will want to strike up the first chord of praise, the sweet precursor to the life of bliss in heaven. Thank God that you can play and sing so well, for the service here will fit you for a place among the one hundred forty and four thousand who will sing a new song before the Throne—the song of Moses and the Lamb. There, we may believe, no harp or voice is silent, nor do any of that great congregation impose upon others their part of the worship in heaven. We sing here to prepare for the song there. Those who sing well in the sanctuary on earth and give their hearts with their voices to God will have a magnificent chorus of song in eternity. We are told "they rest not day and night" in their praise to God in heaven. Why should we have any "rests" in our worship in the church militant? Let us carry the spirit of devout worship from the altar in the home and in the sanctuary into the daily duties of life: everywhere let us sing, making melody in our hearts unto the Lord. Then shall the spirit of praise sweeten every joy and lighten every sorrow, and in the shadow of death we need fear no evil, for in the dawn of the last morn, we shall be aroused with the summons: "Awake and sing, ye that dwell in the dust." God grant, in that glad hour, our response may be:—

"Awake up my glory: awake psaltery and harp;
I myself will awake early."

"Oh how sweet it will be in that beautiful land,
So free from all sorrow and pain;
With songs on our lips and with harps in our hands,
To meet one another again."

The Changing Male Voice

*(By RICHARD A. NEWMAN, Teacher of Voice, Mansfield State Teachers College, Mansfield, Pa.)

In the period from 14 to 17 years of age is the time when the average boy's voice is changing from a high to a low pitch. For the boy's own good it is essential that all his music instructors now co-operate, i. e. choirmaster, voice teacher, and high school chorus director. Each should strive to help the other so that when this change has taken place the young man will not say, "My voice is a thing of the past".

Lucky is the boy with choir training under a capable leader who knows what to do when the boy's lower tones fall completely away from pitch. Lucky also is the boy who has a high school choral director who, when he or she hears him fall away from a lower note, will single him out after a rehearsal and show him how to sing that tone correctly, instead of passing him by or telling him to sing no more until his voice has changed.

No doubt the reader has heard a good choir of boys, and has noticed boys in the soprano section from 15 to 17 years of age, singing in a fine strong voice. After the service these same boys are heard speaking in a voice which without a doubt is a bass. How is it done—soprano singing, bass speaking?

The answer is a simple one. The boys' choir master has taken them aside separately as the occasion demanded, teaching them to sing in a high, open, head tone using the syllable "lu", pronounced as the double "o" in "too". At the same time, he has demanded that they absolutely keep away from their lower or bass voice in all their singing. In one way or another he saw to it that this demand was adhered to by these boys, always keeping before them the fact that they are still sopranos. As time passes, their voices with the daily use of vocalizing, using the different vowel sounds, become falsetto with more resonance than it was thought possible to produce at such a stage in their voice.

High school directors should take a lesson from the choir director in this respect and work, or have their assistant work with each voice which is seemingly lost to use. Do not tell a boy whose voice

is changing "You must sing tenor, or bass" or, "Your voice is changing, do not sing again until it has regained its place in another register".

By forcing him down to a tenor or bass, his voice suddenly loses its sweetness, becoming coarse and harsh. This happens because he has been reaching down into his changing voice for tones which are not there.

In the case of silence it is almost invariably true that the boy loses his interest and ambitions along the vocal line. When he does regain his longing to sing, he finds that his sense of pitch, his sight reading ability, his resonance, his quality of voice—all have left him. As a result the future looks like too much hard work, so he quits singing. Nine out of ten voices may sing through a period of changing in the above manner. For the exception, silence is the best policy.

The next question "What happens when the changing period is over?"

At about 17 years of age, sometimes a little older, depending on the individual, it is time to stop once and for all the singing of falsetto. The boy's voice has changed to a tenor or bass under cover of the false voice he has been using. Now is the time for competent instruction before he can ruin his new found, untried voice. The choir trained young man will receive it from his choir leader, the other young men from their respective teachers.

It should be borne in mind that all young men do not care to take private work, therefore it is up to high school directors to take them in hand. Teach them a standard, reliable method, always bearing in mind, resonance is preferable to power. A resonant voice full of vitality is far more interesting to hear than a loud voice with no background.

On the subject of resonance I refer the reader to Dr. H. B. Fillebrown's work "Resonance in Singing and Speaking". The subject is covered from beginning to end in a way easily understandable to all.

In a group of twenty voices it will be found that one is a tenor, one a basso—profundo and the rest baritones of varying qualities. Do not confuse the first and last; a real tenor will climb to the high tones without urging as his voice matures. A high baritone should never be forced higher; let him alone, a good baritone is worth more than a poor tenor.

To all this it must be said that there are exceptions where voices change "Overnight", some who go from soprano to tenor seemingly without any intermediate period. These, however, are not very common. Remember—this article covers the average, not the exceptional.

*Trained in Choir School of All Saints Church, Ashmont, Mass., under George C. Phelps.

Religion and College Life At Mansfield

(By DR. ISAAC DOUGHTON, Mansfield State Teachers College,
Mansfield, Pennsylvania.)

Is the college student of 1931 less religious than the student of 1831 or the student of earlier centuries? This is a question hard to answer. Religion has for so long been measured by showy ceremonialism, and we are so slow to find measuring instruments for thoughts and feelings except through actions, that it is difficult to tell whether at heart the student of today is more or less religious than his brothers of earlier periods.

One fact is very clear: education (speaking now in the institutional sense,) has become vastly more a secular interest than it was before the profound secularization of life that came with the scientific and industrial development of the very recent past. Religion and religious activities nowhere in our modern life hold the dominant place which they held when men stood in awe before the vast mysteries of the universe. With increasing knowledge has come that atheism which Bacon long ago pointed out as the inevitable trend of what he called "a little philosophy"; while only a few have as yet plumbed the "depth of philosophy" and had their minds brought about to religion.

This is the greatest danger of college education. At best in the hurry and rush of a college course, in America especially where the speed demon and the adding machine have become the masters of ceremonies, we can know only a little about many things. In the rush to know many things we have emphasized quantity rather than quality; breadth rather than depth; material rather than spiritual

values; things present rather than things to come. Particularly true is this in a professional school, and nowhere more than in a school like ours where we are preparing for the great profession of teaching. The wide sweep of our professional preparation has caused us to skirt along the edges of the natural and biological sciences, of social sciences, of philosophy, and of many other fields of knowledge. The natural consequence in the experience of the thoughtful and inquiring student is that many more questions are stimulated than can be answered from the knowledge and experience which our limited course affords. Small wonder, then, if the college student of today is more critical of dogma and more impatient with tradition and ritual than the student of any earlier century. The hopeful element in the situation is that the student is inquiring the way to truth and is anxious to know the meaning of the life he is living.

In a State institution like ours the problem of religion and college life is especially difficult. Our group is varied in denominational allegiance. From the very nature of our public purpose and control we are precluded from giving to religious activities the prominence they might have in a denominational college. Whatever is done on the campus must be for the student a voluntary activity. The danger, of course, is that such activities become too casual and incidental to have value. The guidance which students crave to help them understand the meaning of life and their relations to the vast complexities of the universe may not be found on the campus except in the accidental contacts they may make with instructors.

The pastors of the local churches are doing much to meet the problem of religious guidance of students. All are conscious of their responsibility and are meeting it well. But their difficulties are many. Their contacts with students are necessarily infrequent, and a cordial relation of intimacy is hard to establish and to maintain. Furthermore, Mansfield is a village and its church congregations are small. They are not capable of providing and supporting the program for college students which a city church can have.

The solution seems to lie in some campus activities to supplement, not to supplant, the work of the local pastors and churches. In earlier years the campus religious activities were designed largely to keep the students from community contacts and to hold them

within the college circle, especially at night. In Mansfield there is no thought or desire to do that. But there should be a definite recognition of religious activities in the economy of the college community. At present this is done through the mid-weekly meetings of the Christian Associations and the Sunday Vesper service.

This latter service has not hitherto functioned in the college life as effectively as its possibilities for good have warranted. When we had to meet in the "gym", and even earlier when we met in Alumni Hall, conditions were far from favorable. With Straughn Hall, on the contrary, everything in the way of physical conditions is all that could be desired, and the Sunday Vesper service should now become a vital factor in the religious life of Mansfield students. The service is at present undergoing a thorough study; and through a gradual process of modification is, it is hoped, becoming a more influential factor in the campus life than it has been.

A few things can be said at this time of the plans that are developing. We have no college preacher who might work out a consecutive and consistent program for the Vesper talks. We must in the nature of things depend upon members of the faculty for the most part to bring something that will in their judgment help the students understand the universe and their relation to it. It may be possible from time to time to bring distinguished speakers who are not members of the faculty. And the local pastors will be given opportunity in this way to appear before the general student group.

The music for the Vesper service is receiving careful consideration. The choir has already made valuable contributions, and will in the future do even more; and the special numbers that students and faculty have brought will be continued for their valuable contribution to the service. The band and orchestra will continue to help. It is hoped that from time to time students will have opportunity to become acquainted with the great hymns that have had so large a part in the experience of the western world, and of vital life experiences out of which they originally came.

One final word in this short statement may be desirable. The one thing that is planned to bring greater unity and definiteness into the Sunday Vespers than has been true in the past, in order that its possibilities in the way of religious guidance and devotional and spiritual experience may be more fully realized. To this end the

students can assist very much. If those who have perplexing problems which they should like to have discussed would make them known, the members of the faculty would be glad to give what help they can in meeting them. We may plan to discuss what we think might interest and be helpful to the students, but we may well be missing the really troubling issues. Then if, so far as active participation in the service is asked and provided for, the students would enter in readily and take their part, the service can become really important and vital in our lives.

Religion has always had a place in human experience; it always must. If in Mansfield it proves to be as great an influence as it should be, we who are, after all, the college must give it place in our study and thinking and planning.

Health and Education

(By DR. JOHN H. DOANE, Health Director, Mansfield State State Teachers College.)

Music exalts each joy, allays each grief,
Expels diseases, softens every pain,
Subdues the rage of poison, and the plague.

John Armstrong—"Art of Preserving Health."

Music religious heat inspires,
It wakes the soul, and lifts it high,
And wings it with sublime desires,
And fits it to bespeak the Deity.

Addison—"A Song for St. Cecelia's Day."

If one would be successful he must retain that splendid attribute—health. This tried and true axiom has been proven time and again, and yet there still exist individuals who do not believe it; at least by their manner of living, they show that they are doubters of this truth with the obvious result. Some of us have not learned that we cannot break laws without suffering punishment. This is surely truest of health laws.

The present day importance of preventing instead of curing, has not been adopted by a majority of American people. "Sufficient unto the day is the evil thereof", seems to be the motto of many who

never worry about health until they are sick. I believe present day health teaching and procedures are doing much to improve these conditions; and that gradually in years to come the positive value of health will become more and more apparent. Perhaps after all, it is not lack of knowledge but faulty performance that causes health value to be ignored by many.

These facts, however, are not so true of students of today and this education is doing its part. Of all classes of students in our college, I believe the Music Supervisor has the most strenuous course. So many demands are made on his time and energy that, to him, health should be important. A rigorous health examination should be given these students before admission and admission denied to those who are unfit or until defects are corrected. This is especially true of the Music Supervisor, but it should be applied to all courses.

The Music Supervisor is certainly more apt to be affected by that great assister in disease causation, fatigue, both mental and physical. A full day's class work and then evening practice makes his day a long one and it is therefore a severe test of resistance. Fatigue calls for mental and physical rest and this does not seem possible to the Music Supervisor because of the amount of work he must do. We should require him to get out door exercise and definite change of thought, so that he may stand his work.

There evidently is no place in the music curriculum for health teaching, which, of course, to a health administrator, seems a great oversight. The important part of assisting proper health habit formation is thus eliminated. General emphasis therefore by the Music faculty, the Dean's department, and the Health department is all that this group of students hear about health. Physical education is somewhat neglected, too, it seems to me. It is the policy of the State Department, I am told, to introduce dancing courses in addition to those already present and thus with one year's physical education and insistence on tennis, hiking and other sports, the physical education need will be met. Surely we should emphasize this fact, for out of door life offers the best opportunity for overcoming mental fatigue; and by the splendid effect of exercise to prevent physical fatigue as well.

The splendid opportunity for correlating Health and Music is

at once apparent to the educator. The artistic in music and the aesthetic in health both have the same purpose, that of giving an appreciation of beauty. Thus in teaching music, health attitudes may be easily impressed. The splendid mental development resulting from this course thus assists greatly in promoting mental health. This fact is well exemplified in the universal use of music in treating mental and moral patients with great benefit resulting. One cannot help but be mentally uplifted when he hears a great orchestra and this feeling must likewise be retro-active on the performer. Elbert Hubbard has said, "Music demands a listener, and at the last is a matter of soul, not sound: its appeal being a harmony that dwells within". We can then so easily realize the wonderful effect on a child's mental health of having such excellent musical instruction from the very outset of his school career. Poise and ability to appear well before people are other worthwhile virtues that are attained. The teaching of rhythm gives muscle coordination which is so important in the growing child.

We therefore can point with pleasure to the mental, moral and physical fitness that results because of music. Consequently, we would emphasize:

1. That the Music Supervisor's course should demand health as a qualification for admission.
2. That Health and Music are very easily correlated.
3. That the Music Supervisor's curriculum has neglected the definite teaching of Health.
4. That Physical Education and Health are being well correlated.
5. That Music can be definitely responsible for moral, mental and physical fitness.
6. That of all students the Music Supervisor has the severest curriculum and he must, therefore, do his utmost to keep healthy.

CLASS ARTICLES

SENIOR NOTES

Don't tell us this is our last semester. We know it only too well. Last minute cramming and exams—but now the whirling current has subsided—the river is peacefully back in its course and ebbing along its way.

Two of our members have completed the Music Supervisors' course, Mr. Papi and Louise Hetrick, and have gone forth with degrees to join the army in the advancement of a better musical education and appreciation. The rest of us are busy seeing that no subject in our curriculum has been overlooked during previous semesters that might possibly spring up at the last minute to take our precious degrees by surprise.

Senior schedules are somewhat lighter than they were the first of the year but no doubt we'll find enough to do to fill any spare minutes—par example, reading 18th century novels and drilling operetta parts.

Perhaps, sometime in the near future, the Seniors will favor you with a recital of several compositions—the products of Miss Brooks' composition class. Endless hours of labor and tireless energy have been spent on this work and we hope you will judge our efforts with these considerations in mind. Some of us lean toward the light and frivolous; others tussle with the serious and heavy styles. You may try to analyze us by our compositions, but don't—we often change our type for the sake of variety—and too, we are told we are a fickle generation!

The Freshmen prepared a Dutch program for Supervisors' Club. We wish to congratulate them as well as the Sophomores and Juniors on the contributions they made. The programs have been enlightening as well as interesting.

A Senior's attitude is bound to be reminiscent. All the serious, struggling underclassmen only tend to make us realize more and more the fact that we are soon to be pushed out of this group—away from this big family that has sheltered and protected us for four years while we busied our minds with grasping and absorbing methods, materials and experiences that we are so often told we'll need when we embark on our own. Each day makes us concede more to our wise Latin forefathers' conclusion that "Tempus fugit".

"We have so much to learn, and so little time in which to assimilate". After hearing such a splendid recital as Doctor Butler, Miss White, and Mr. Greeley presented, we gained an idea of how very far we have yet to go. The little wisdom that has permeated our systems has lifted us out of the blissful state of ignorance and plunged us into a questioning attitude. We now desire to know—we crave knowledge that will enable us to better fit into our places and carry on our work; that will help us settle our problems in a manner befitting a capable and conscientious supervisor.

—Marguerite Morandi.

"So he's a musical cop."

"Sure thing. Why, he's so musical even his bullets sing."

JUNIOR NOTES

Talk about Patriotism, the Junior Nathan Hales regret that they have but one week to master "America". In testing the voice of a Junior High School pupil, just why can't that child be sensible and obliging and sing only the first five words of "America"? Instead, he sings straight on through the stanza while the accompanist just blunders on until his results cannot be classed even as bytones. Imagine our embarrassment then, when the final blow came, down we sank into the depths of despair.

Announcement—Not one Junior Music Supervisor will obtain his grade in piano until he can play "America" in all keys. .! Ouch! the only consolation we have now is that it wasn't the "Star Spangled Banner".

During Art Week the Junior Supervisors furnished a musical program at the Art Club Tea. As a main feature of the afternoon we presented the Junior Symphony, under the direction of Willis Oldfield. The selections included "The Old Refrain", "The Gypsy Love Song" and "Tell Me, Pray". To vary the program, vocal numbers were given by Alma Simpson, Anne Campbell, and Gertrude Barnes. Mabel Williams, Margaret Crain, Frank Iorio and Arthur Dawe featured as instrumentalists.

We are now back from vacation with a new semester of work facing us—also "America".

—*Mary Louise Bush.*

One nice thing about playing on a typewriter is you don't have to keep time.

SOPHOMORE SUPERVISORS

Having weathered the hazardous mid-semester period successfully the Sophomore Supervisors' Class continues with its personnel intact. It continues joyfully and hopefully. The change in the day's work which a new program affords is welcome. New classes and new hours for old classes are shuffled to form a varied schedule which adds interest to the closing semester's work.

Harmony continues, and, it is understood, with many modulations. Modulating is not new it seems, having been featured by "just a few of us" in sight singing classes at various times. To be notified of a modulation without suspecting the change is a most painful experience, but Miss Brooks usually gave credit for the tone quality at least and the class was encouraged to greater effort. Learning how the modulations are effected, however, is an interesting procedure and it is hoped that we may soon be able to move to different keys for the reason that we are desirous of doing so.

Several members of the class have completed their first teaching assignments and have come out of their "huddle" with Mrs. Myers with a feeling peculiar only it seems to this experience. Your state of mind is such that you think there were certain things that were done well, that there were many others that could have been done much better, and that you most certainly know that your next assignment will be considered by you one of your gravest responsibilities.

Psychology, our study of "human behavior", is continued with Starch

as the guiding factor. Starch, as reference reading during the first semester, was used to stiffen the course slightly, so that the text is not unfamiliar to those whose reading lists included the name. We are concerned at the present time, under Miss Manoukian's direction, with a comprehensive study of the nervous system, and to those whose physiology has been somewhat neglected in their previous study, it is certainly one grand "hook-up". Bill Williams argues that he is thoroughly interested.

Eurythmics: Beginning with the proper spelling of the word, the class has progressed in a few short weeks to a full realization of its meaning. Somewhat hesitant about donning the regulation "flitting" costume, the class first appeared in clothes which prohibited more or less the absolute freedom required to jump, skip, run, bend and, last, but not least, roll. Street clothes have gradually given way to the garb essential to flit properly, however, and the class yearns for the first breath of spring when it may do its interpreting in some of nature's own beautiful settings. Tra-la, tra-la!

At the present time our Methods Course deals with methods and materials used in the intermediate grades. Lessons have been presented under fire and we have all emerged somewhat sadder and much wiser individuals. Lessons, thoroughly learned before hand, are transformed into strangely familiar material when the potential pedagogue takes his place before the class with the result that he finds himself laden with books, staff-liner, pitch pipe, chalk, pointer, a feeling of a pair of eyes intently

observing every movement from the rear of the room; and apparently no place to go. These class presentations of actual lessons have been a most helpful means of pointing out the vast difference in knowing "how to teach" the lesson and teaching it.

Mrs. Steadman's charitable recognition of points in our favor helped to carry us over, and a recent census shows 28 Sophomore Supervisors still determined to make good.

—E. H.

"FROSH NEWS"

At last, after several postponements, the frosh have presented their program to the Music Supervisors' Club. Although we were rather timid about making our first public appearance as a class, we have since been reassured by both faculty and student members of the club, that our efforts to illustrate the music of Holland were successful. We did fall down a little though, (in pitch) on the last chorus—but no wonder; it was most disconcerting to see everywhere in the audience a broad grin and half amused, half sympathetic expression on the face of some upper classmen.

We wish to welcome our new member, Harry Swain. Mr. Swain is a very talented musician and an especially fine organist.

—Florence Melson.

McCord: Do you know that Alma is going on the operatic stage?

Oldfield: Why, no; she's too frail for that kind of work, isn't she?

McCord: Oh, it's all right; she's going in for light opera.

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THE FACULTY CONCERT

Miss Lella White, soprano; Miss Marjorie Brooks, accompanist; Doctor Will George Butler, violinist, and Mr. Gerald Greeley, pianist, of the Mansfield State Teachers College, entertained the Students and Faculty of the school with a delightful program of music in Straughn Hall, Friday Evening, January 23, 1931.

The program was given in a very artistic style and the audience was appreciative.

The following selections were given:

Prelude Bach
Romanze Schumann
Nocturne Schumann
Prelude Greig

Mr. Greeley

Scene de Ballet de Beriot
Doctor Butler

Down in the Forest .. Landon Ronald
Clavelitos Valdere
Joy Wintter Watts
Spring Henschel

Miss White

Etude ater Moscheles Chopin
Intermezzo, Opus 117, Number 1
..... Brahms
Two Preludes, Opus 28 Chopin

Mr. Greeley

Je suis Titania (Mignon) ... Thomas
Miss White

Ave Maria Schubert-Willhelmj
Kuiakwiak Wieniawski
Andante Religioso Butler
Mazurka de Concert Musin

Doctor Butler

"What a beautiful strain", said the piccolo player with the heavy mustache, as he blew a high note.

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THE MUSIC SUPERVISOR DANCE

On January 9, the Gymnasium put on its best dress in honor of the Eskimo Hop, one of the gayest and most enjoyable affairs of the season.

Large letters arranged not harmonically, but melodically, announced the Music Supervisors Dance. The gym, artistically decorated with a background of white paper streamers, evergreen boughs, and colored lights, produced a festive appearance which will last long in our memories.

The Red and Black Pennsylvanians furnished lively, up-to-the-minute music.

All who attended the gala affair, are looking forward to another Music Supervisors Dance.

—Barnsey.

The P. S. E. A. Convention

Many may read the heading of this contribution, remark with disgust "Oh, a convention" and then pass on to paragraphs of greater interest. But to those of us who are now "Out in the pasture" a convention means something similar to a Mansfield Reunion. The eighty-first convention of the Pennsylvania State Education Association held at Williamsport, December 30 and 31, was no exception to the rule. "Au contraire", because Williamsport is such a central point and only 50 miles from our Alma Mater, the representation of Mansfield faculty, alumni, and students was unusually large. Those present included "Mother Steadman", Mr. and Mrs. J. F. Myers, Miss Marie Scott, Mr. Herbert Grant, Ruth Miller, Betty Langdon, Helen Edwards, Marian

Huston, Ruth Pfaff, Roy Thomas, Damon Holton, Harry Summers, Helen Kunkle, Letha Singer and undersigned. (If any-one has been omitted, his pardon is begged.)

The music department had as its headquarters the Y. W. C. A. building. Our first session was held at 10 o'clock Tuesday morning. Mr. Ralph W. Wright, of Johnstown, presided at the meetings. Mansfield opened the program with Mr. Myers' very interesting talk and demonstration of a violin class which had been trained by Sophomore practice teachers in the College Training School. Mr. Myers then conducted an open discussion on instrumental classes. Superintendent James Bay, of Easton, read an inspiring paper on the "Future of Music Education in Our Public Schools". The last speaker on the morning program was M. Claude Rosenberry, State Director of Music, who outlined the program of the Eastern Supervisors' Conference to be held at Syracuse in March. The musical entertainment in the morning session was furnished by a boy violinist, and Roscoe Andrews, who sang negro spirituals.

At 12:30 we all adjourned to the private dining rooms of the Y. W. C. A. for the Music Luncheon which proved to be one of the most enjoyable features of the assembly. After a delightful and satisfying banquet fare we joined in some real carol singing led by several music directors. (Sh! Harry Summers was in his usual element—being one of two men in a room with one hundred women.)

During the afternoon program music was provided by a 6th grade chorus and the Senior High Girls' Glee Club

of Williamsport. Gordon E. Bailey, of New York University (also a Mansfield alumnus) gave an address on the "Educational Values Involved in Teaching Music from an Appreciative Basis". Duncan McKenzie, who is with the Carl Fisher Co., of New York City, instructed us in "Putting the Finishing Touches on the Chorus", and with the aid of a selected chorus from the Senior High Glee Club he illustrated the process itself. This closed our music sessions.

We attended the open sessions of the convention, but our own meetings in the Y. W. C. A. were the high spots for us, because no matter where we go it seems that Music Supervisors are banded together with a spirit of fellowship which makes us kin.

"We are the music makers,

And we are the dreamers of
dreams,

Wandering by lone sea breakers,

And sitting by desolate streams;

World losers and world-forsakers,

On whom the pale moon gleams,

Yet we are the movers and shakers

Of the whole world forever, it
seems."

—Lucille T. Parson.

THE SUPERVISORS' CLUB

Have you ever stopped to think that the Supervisors' Club is the largest active organization in school? It is.

Every Tuesday at 11:00 its members (no matter how busy they are) gather in the chorus room for an hour of valuable discussion and educational entertainment.

Outsiders have asked, "What good is the Supervisors' Club?" Here's the

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answer: In a given time, a student of literature will learn more in a class devoted to a study of that subject, than he can possibly learn in a library by himself.

We, as Supervisors, can do more for ourselves if we are banded together for the common purpose of helping each other to knowledge, than we can ever hope to do as individuals.

Tentative plans for future meetings of the Club are as follows:

Doctor Butler—German Music.

Mrs. Steadman—Scandinavian Music.

Miss Wheeler—Scandinavian Art.

Mr. Chatterton—Literature in the North Countries, specializing in Norway.

Miss Hartman—Housing, Food and Clothing of Scandinavian Countries and Germany.

Junior Class—Music and Dances of Scandinavia.

—W. G. McCord.

THE POWER OF MUSIC (By Waldo Pondray Warren)

Make a large place in your life for Music and it will bring you a priceless reward.

All the desires of your heart will come closer as you become attuned to the rhythm and harmony of life.

In the hour of rest music will uplift your spirit and give refreshment to every faculty of your being.

In the hour of work you will rejoice in the strength and energy which Music has given you.

In the hour of jubilee Music will bring you thrills of delight that compensate for all that is dull and commonplace.

In the hour of prayer Music will quicken the aspirations of your soul and perfume your life with the breath of heaven.

In the hour of fellowship Music will blend your spirit with others in unity and understanding.

In the hour of love Music will enrich your heart with feelings that magnify the meaning of existence.

In the hour of memory Music will unseal the treasures of the past and bring a sacred glory to the present.

In the hour of death Music will speak to you of a life filled with an eternity of joy and song.

In the hour of vision Music will give power and scope to your imagination and bring into reality the things that were not.

In the hour of high purpose Music will summon the potentialities of your soul and urge them forward to great and glorious achievement.

Such is the power of Music: to this power open the doors of your soul and there will enter into your life a greater fullness of all that makes for progress and joy.

—By permission of Lyon & Healy.



The only dog who could recognize his master's voice on the present day phonograph is the jazz hound.

She (to him): What is the name of that piece the orchestra is playing?

He (to her): I don't know; let's ask one of the boys in the orchestra.

She (to him at the piano): What's that you're playing?

He (at the piano): A piano, lady—a piano!

Cook (at houseparty): Please ask that young lady not to play that jazz.

Junior: Why?

Cook: Well, it's ruining the mayonnaise.

Virtuoso: That man just paid \$4,000 for a Whistler.

Seamstress: And you can get a Singer for about fifty.

Seamans: We have a new attachment on our piano.

Parke: That's nothing, we have one on our house.

Roderick: What is the bridge on a violin for?

Mr. Myers: That's to get the music across.

Can anyone imagine an experience more embarrassing than to wake up and hear burglars singing in the cellar.

Joe: How did you make out in the instrumental endurance contest?

Gish: Oh, I played Annie Laurie for eight hours and got second. The winner played Sousa's Stars and Stripes Forever.

Mean Warden: Up, knave, and be off to your vocal lesson.

Disgusted Convict: Oh, I'm getting sick and tired of this perpetual Sing Sing all the time.

Watson: Ah! Ah! Ah! Ah! Ah!

Miller: What are you doing, practicing for a minstrel show?

Watson: Not so. I'm practicing having my throat examined.



Dawe: Is that a popular song your roommate's trying to sing?

Iorio: Not now.



